

ASIAN ART MUSEUM OF SAN FRANCISCO

THE EXHIBITION OF ARCHAEOLOGICAL FINDS
OF THE PEOPLE'S REPUBLIC OF CHINA

June 28 through August 28, 1975

-FINAL REPORT-

I. PRELIMINARY PHASE

A. Working Committee

As soon as the word got through that the Asian Art Museum would be the recipient of the Exhibition of Archaeological Finds of the People's Republic of China, a Working Committee for the Exhibition was formed under the honorary chairmanship of the Honorable Joseph L. Alioto, Mayor of San Francisco, and the Chairmanship of Mr. Cyril Magnin, who had played a major role in obtaining the Exhibition for San Francisco. The Working Committee, vigorously inspired by its most energetic chairman, met at least once a week from April 1 to June 17. Most meetings took place in Mr. d'Argence's office; a few, however, were held in the Mayor's office as well as in Mr. Magnin's apartment or office. A list of the Working Committee proper and the seven sub-committees which it formed is attached (see Appendix I a).

In addition to the Asian Art Museum, initial planning for the Exhibition involved many City Departments, commissions or institutions such as the Mayor's office, Police Department, the Parking Authority, the Fire Department, the San Francisco Airport, the Public Utilities Commission, the Art Commission, the Muni Railway, the Emergency Services, the California Academy of Sciences, the Department of Public Health, the Recreation and Park Department.

At this early stage the role played by Mr. James M. Gerstley, Chairman of the Finance Committee, and by Mr. Magnin, in securing matching funds for the initial N.E.H. grant and in helping the staff and the Working Committee to establish an overall budget, was a very crucial one (see Appendix I b for a list of Sponsors of the Exhibition).

B. Installation

Study trips were made by the chairman, the director and various curators as the Exhibition was in Paris, London, Toronto, Washington D.C. and Kansas City.

In addition during the trips he made to Washington and Kansas City, the director was carefully briefed on the various aspects of the Exhibition by members of the State Department and the N.E.H., particularly by Mr. Murray Zinoman, China Program Officer for the Bureau of Educational and Cultural Affairs of the State Department and Mr. Alex B. Lacy, Deputy Director for the Division of Public Programs of the National Endowment for the Humanities.

Mr. Mai Ying-hao, head of the Chinese Working Group, and two of his colleagues made a special trip to San Francisco during the initial stage of the installation. The suggestions they made at the time proved to be invaluable.

Senior Curator, Clarence Shangraw prepared a detailed mock-up of the exhibition. With the help of Designer Ryoko Takaki of Skidmore, Owens and Merrill, final plans were made, including fabric selection and special features. Conservators Roger Broussal and Alexis Pencovic installed all necessary climatic controls. Clyde Winters was in charge of all indoor and outdoor signs including labels. The main sign on the roof over the main entrance to the exhibition was made by Thomas Swan and Co. Kurt Graffy was in charge of lighting and a wall to wall carpet was installed by Mortensen's Carpet Sales.

Templets were used in anticipation of the real objects, and when these arrived on June 16 the exhibition area was fully ready to receive them.

The unpacking and installation proper lasted ten days. They were the result of a joint effort between the Chinese Working Group and the Asian Art Museum exhibition staff under the supervision of Clarence Shangraw.

Many people have wondered how the Asian Art Museum was able to set up an exhibition of this magnitude in a little over two months when other museums required six months to one year to do the same. Careful planning and diligence on the part of the Working Committee and the staff of the Asian Art Museum was one important factor. In addition it should be noted that this museum was specially built to house objects similar to those of the Chinese Exhibition. With few exceptions we were able to use our own showcases, our own lighting system and our own humidifiers or dehumidifiers as the case may be. Also, even though we had to reverse the layout of the first floor, our museum is so flexible that we were able to keep structural changes down to a minimum.

II. OPENING CEREMONIES

These took place on Friday, June 27th under the auspices of Ambassador Huang Chen and the Honorable Joseph L. Alioto, Mayor of San Francisco.

About 400 distinguished guests including a delegation from the State Department and the National Endowment for the Humanities attended a preview at the museum followed by a formal dinner at the Mark Hopkins. Mrs. Robert Seller and her Hospitality Committee were in charge of the event.

III. THE EXHIBITION PROPER

A. Duration and Opening Hours

The Exhibition was open to the public from June 28 to August 28, 1975. Opening hours were from 9:00 A.M. to 10:00 P.M. every day of the week with the exception of Sundays and Mondays when our doors were closed at 5:00 P.M. to be reopened at 6:00 P.M. until 10:00 P.M. for special groups (see Appendix II). Every morning the hour from 9:00 A.M. to 10:00 A.M. was also reserved for groups (see Appendix III).

B. Crowd Control

1. Public

Inspired by the Mayor's suggestion that people be seated in the band concourse instead of standing in line, the Logistics Committee worked out a remarkable and, to my knowledge, unprecedented system which proved to be extremely successful. Visitors were given free tickets, were channeled into groups of 75 to 100 persons and waited on benches while being occasionally entertained (see Appendix IV for a list of entertainments). These groups were then brought into the museum at intervals of a few minutes and were briefed carefully in order to avoid confusion or mishap.

This procedure necessitated the hiring of a crew of 21 people placed under the supervision of Mr. Wally Goodman. Mr. Goodman's duties were particularly sensitive as he was responsible not only for bringing the visitors expeditiously into the museum but also for their comfort. As can be seen from the following he was highly successful. A checkstand was provided so that bulky objects (backpacks, baby strollers, etc.) could be left outside the exhibit and not endanger the safety of the display cases and objects.

2. Special entrance

Members of the Museum Society and the Society for Asian Art as well as special guests were admitted to the Exhibition through the de Young entrance and the Magnin Jade Room (see Appendix V for selective list of special guests). Near these entrances were membership desks for both Societies. They proved quite successful with 4,497 people signing up for the Museum Society and 415 joining the Society for Asian Art.

C. Attendance

The Exhibition was exceptionally well attended with a total of 835,891 visitors including morning and evening groups, respectively 60,366 and 22,288 persons (see Appendix VI for daily attendance, daily averages and weekly totals).

D. Publicity

Publicity for the Chinese Exhibition was directed throughout the 13 Western states by Public Relations Director Lorrie Bunker and her staff of one stenographer.

IBM graciously volunteered the services of their public relations firm, Rogers and Cowan (Beverly Hills), who assisted by making the initial contacts with some airlines and other publications headquartered in Los Angeles, servicing the initial work with a film-production company, and handling three individual mailings (1,000 each) to weekly newspapers.

Areas of publicity activity included preparation and distribution of public service announcements and news film clips for television, news and public service announcements for radio; production and posting of posters for transit vehicles; distribution of Exhibition posters; newspaper, magazine and television coverage, with personal contact with all news media; coordination with documentary film makers; and special projects with the San Francisco Convention and Visitor's Bureau and the Muni Railway (see Appendix VII for details in each category).

E. Education

The Education Department, headed by Miss Diana Turner, prepared instructive materials dealing with the Exhibition and acted as a resource center for programs in the area relating to the Exhibition. A mailing list was composed to include the superintendents of all public school districts and the faculty or departments of all pertinent colleges and universities in the 13 Western States. The purpose of this list was to notify the schools about the Exhibition and advance booking procedures, and about possibilities for borrowing audio-visual materials. The offices of university departments and the superintendents of Curriculum and Instruction of every district in California were also contacted by telephone. It should be noted that the Education Department responded to more than 1,500 individual requests for information by mail.

563,000 brochures were printed and were included in the mailings and distributed free of charge to the crowds awaiting admission to the Exhibition.

A set of 36 slides of objects in the Exhibition was circulated from May 13 on without charge to high schools, community educational services and Asian studies programs. There were 42 bookings in all (see Appendix VIII).

A slide lecture on the Exhibition proved extremely popular and was booked for 72 showings (see Appendix IX). This was a 26 minute cassette tape lecture with 52 color slides, and was prepared by The People's Republic of China.

Two films on Chinese archaeology were also made available, one entitled Historical Relics Unearthed During the Great Proletarian Cultural Revolution and the second called The 2100 Year Old Tomb Excavated. Several copies of these films were distributed without charge to groups in California and the other Western States (see Appendix X). Altogether, approximately 8,205 people saw the films.

Recorded tours of the Exhibition were designed in three languages: English, Mandarin and Cantonese. 67,739 people used the tapes, or about 1,194 per day. Approximately 600 people used the Cantonese and Mandarin taped tours. The tapes were virtually discontinued after August 22 due to the large crowds, so that traffic flow within the exhibition would improve. The recorded tour and catalogue desks were manned by 410 volunteers during the course of the Exhibition.

A number of activities relating to the Exhibition were conducted at Universities and other institutions (see Appendix XI). These were assisted wherever possible by the Education Department.

The museum was allowed to photograph objects in the Exhibition, and the Education Department with James Medley, staff photographer, prepared 8 slide sets (see Appendix XII a) which were offered at the Exhibition Bookshop. A total of approximately 60,000 slides were sold during the Exhibition.

The catalogues were extremely popular, with the Illustrated Catalogue and the English Text selling 59,780 and 40,346 copies respectively. A text to the catalogue in Chinese was available and 2,317 copies were sold.

The Exhibition Bookshop had a variety of items available, and was quite successful (see Appendix XII b).

F. Security

The security of the objects in the Exhibition was carefully planned in advance of their arrival. This was arranged by the Security Committee, headed by Mr. Bill Scott, and with the advice and assistance of the San Francisco Police Department and the Museum Security force.

Captain Andrew Kristensen of the San Francisco Police Department was responsible for the safety of the objects from the time of their arrival at the airport until their delivery at the museum and again upon departure of the Exhibition. He acted as advisory supervisor while the art objects were in the museum. Further, he stationed at least one police officer on duty at the museum at all times. The times of both the arrival and departure of the objects were kept secret for security reasons, and press coverage of this event was not permitted.

Once the Exhibition was delivered to the Asian Art Museum, responsibility for the collection devolved upon Sal Priolo, head of the Museum's Security Force. The regular security force for the Exhibition area was increased from three to between 25 and 30 during the hours when the exhibit was open, with an average of ten guards after the doors had closed to the public.

The security force was made up of 20 - 25 Burns Guards, 1 - 3 members of the San Francisco Police Department and 5 regular museum guards. Walkee-Talkee communications were maintained and three monitoring cameras were installed.

G. Chinese Curators

Professor Maurice H. Tseng of San Francisco State University acted as escort for the five members of the Chinese Working Group. He provided transportation and arranged and guided all tours for them. He further served as liason person between the Chinese Working Group and the various organizations and people concerned with the Exhibition. Dr. Tseng also served as their contact for social functions and acted as interpreter.

Mrs. Bernice Behrens, Director, Department of State Reception Center, was also very instrumental in supervising the extra-curricular activities of the Chinese Working Group.

H. Evaluation

During the Exhibition two questionnaires were given out to the visitors.

One was handed out to people when they were seated and awaiting entry into the museum. This dealt primarily with the place of origin of the visitors and the reason for their visiting San Francisco. (results may be found in Appendix XIII). 1,000 of these questionnaires were handed out, with 638 responses. (The results may be found in Appendix XIV).

I. Hospitality

Many receptions were organized by Mrs. Robert Seller and the members of her Hospitality Committee in honor of the Chinese Working Group and distinguished guests from out of town. One of the highlights of this program took place at the San Francisco Yacht Club on August 14 when the Asian Art Commission gave a dinner honoring members of the National Council on the Humanities and the staff of the National Endowment for the Humanities, the main sponsors of the Exhibition.

Throughout the Exhibition, the Hospitality Committee was assisted by Mrs. Bernice Behrens, Director, Department of State Reception Center.

IV. CLOSING CEREMONY

Closing ceremonies were hosted by Ambassador Huang Chen on Wednesday, August 27. About 500 distinguished guests including the Honorable John Richardson, Jr., Assistant Secretary of State, attended a reception at the museum.

V. DISMANTLING AND PACKING

This final phase lasted five days. Again, as in the unpacking, it was a joint effort of the Chinese Working Group and the Asian Art Museum Exhibition staff. The procedure was virtually the reverse of that used in unpacking and progressed quickly and uneventfully. Signing ceremonies took place on September 7th and on the morning of September 8, 1975 the objects left for Peking.

Yvon d'Argence
Director and Chief Curator
Asian Art Museum of San Francisco

d'A:bf

APPENDIX I a

THE WORKING COMMITTEE FOR THE EXHIBITION OF THE ARCHAEOLOGICAL FINDS OF
THE PEOPLE'S REPUBLIC OF CHINA OF THE ASIAN ART MUSEUM OF SAN FRANCISCO,
CALIFORNIA

The Honorable Joseph L. Alioto
Mayor of San Francisco
Honorary Chairman

Cyril Magnin
Chairman

Alexander D. Calhoun, Jr.
Vice-Chairman, Asian Art Foundation,
and Vice-Chairman, Asian Art Commission

George Hopper Fitch
Asian Art Commissioner

R. Gwin Follis
Asian Art Commissioner

James . Gerstley
Vice-Chairman and Treasurer,
Asian Art Foundation, and
Vice-Chairman, Asian Art Commission

William P. Scott, Jr.
Asian Art Commissioner

Mrs. Robert Seller
Asian Art Commissioner

Mrs. Walter Shorenstein
Asian Art Commissioner

Rene-Yvon Lefebvre d'Argence
Director and Chief Curator
Asian Art Museum of San Francisco

Lorrie Bunker
Public Relations Director
Asian Art Museum of San Francisco

Clarence F. Shangraw
Senior Curator
Asian Art Museum of San Francisco

Diana Turner
Curator of Education
Asian Art Museum of San Francisco

Laurence Sickman
Director
The Nelson Gallery-Atkins Museum

Marc F. Wilson
Curator of Oriental Art
The Nelson Gallery-Atkins Museum

J. Carter Brown
Director
National Gallery of Art

John Barcroft
Program Director
Division of Public Programs
National Endowment for the
Humanities

Alex B. Lacy
Deputy Director
Division of Public Programs
National Endowment for the
Humanities

APPENDIX I a

SUB-COMMITTEES

I. Logistics

Mr. George Hopper Fitch - Chairman
Mr. Kenneth J. Detwiler
Mrs. Thomas R. Dwyer
Mr. Wally Goodman
Mr. Richard Heggie

II. Hospitality

Mrs. Robert Seller, Chairman
Mrs. George T. Brady, Jr.
Mrs. Neil Chaitin
Mr. Lowell Groves
Mrs. Albert E. Kern, Jr.
Mrs. Philip J. McCoy
Mrs. Richard Pettit
Mrs. Aubrey Rawlins
Mrs. Earl Rouda
Mrs. Walter Shorenstein
Mr. Frank Stout
Mrs. George Wong

III. Security

Mr. William P. Scott, Jr., Chairman
Mr. Creighton Peet, Vice Chairman
Mr. Yvon d'Argence
Captain Clem DeAmicis
Captain Andrew Kristensen
Mr. Cyril Magnin
Mr. Sal Priolo

IV. Publicity

Ms. Lorrie Bunker

V. Finance

Mr. James M. Gerstley - Chairman
Mr. Alexander D. Calhoun, Jr.
Mr. George F. Jewett, Jr.

VI. Parking

Mr. Donald Magnin
Mr. Arthur Becker

VII. Education

Miss Diana Turner

APPENDIX I b

SAN FRANCISCO SPONSORS

NATIONAL ENDOWMENT FOR THE HUMANITIES

Asian Art Commission
Asian Art Foundation of San Francisco
Bank of America Foundation
Chinese-American Committee
IBM Corporation
The San Francisco Foundation
Standard Oil Company of California

The Bank of California
Banque Nationale de Paris--
French Bank of California
Bechtel Corp.
California Hyatt Corporation
Crocker National Bank
Doros
The Emporium
Ernie's
Fireman's Fund American Foundation
Foremost-McKesson Inc.
Golden Gate Restaurant Assoc., Inc.
Grisson's Steak and Chop House
Gump's
House of Prime Rib
Hughes Airwest

I. Magnin and Co.
Joseph Magnin Co., Inc.
Lane Bryant
Levi Strauss Foundation
Liberty House
Livingston Bros.
Macy's
Manning's
Pam Pam East
Roos-Atkins
Saks Fifth Avenue
The San Francisco Annex
Security Pacific National Bank
United Air Lines
United California Bank
Wilbur Ellis-Connell Bros. Co., Ltd.

The Museum Society

The Society for Asian Art

Mr. and Mrs. Avery Brundage
Mr. and Mrs. Alexander D. Calhoun, Jr.
The Christensen Foundation
Mr. and Mrs. Jack R. Dant
Mr. and Mrs. George Hopper Fitch
Mr. and Mrs. James M. Gerstley
Mrs. Edward T. Harrison
Jaquelin Hume Foundation
Mr. and Mrs. George F. Jewett, Jr.

Mr. and Mrs. Albert E. Kern, Jr.
Mr. Cyril Magnin
Mr. Edward M. Nagel
Mrs. Madeleine H. Russell
Mr. and Mrs. William P. Scott, Jr.
Mr. and Mrs. Robert Seller
Mr. and Mrs. Walter H. Shorenstein
Mr. and Mrs. Leonard Sperry, Jr.
Paul and Phyllis Wattis Foundation

APPENDIX II

EVENING GROUPS

June 28	Chinese-American Committee
June 29	The Annex
June 30	Museum Society
July 6	Stanford Development Office
July 7	Corporate Sponsors
July 13	Seven College Conference
July 14	Docent Council
July 20	University of California Extension
July 21	Society for Asian Art
July 27	Museum Society
July 28	Museum Society
August 3	Committee for Art at Stanford
August 4	University Art Museum, Berkeley
August 10	Bank of America
August 11	World Affairs Council
	Meyer Bros.
August 17	U.S. - China People's Friendship Association-Western Region
August 18	IBM
August 24	Chinese Culture Foundation
August 25	Retail Dry Goods Assoc.

APPENDIX III

June 28, 1975 9-10 A.M. ADMISSION

Galileo High School	40
U.S.-China People's Friendship Assoc.	200
Bay Area China Education Project	25
Bolack Travel	32
National Committee on U.S.-China Relations	35

June 29, 1975 9-10 A.M.

Organization of Chinese Americans	75
United California Bank	50
Standard Oil	200
Wilbur-Ellis-Connell Bros.	90
French Bank of California	30
International House	35

June 30, 1975 9-10 A.M.

Chinese Stamp Society	25
San Francisco Museum of Art Docents	86
Perspective	50
Students of Lincoln University, S.F.	30
Women's Board & Board Trustees, Oakland Museum	45
U.C. Riverside	25

July 1, 1975 9-10 A.M.

Academy of Sciences	800
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July 2, 1975 9-10 A.M.

American Society Interior Designers, Peninsula Chapter	175
San Francisco Convention and Visitors' Bureau	25
American Library Association	25

July 3, 1975 9-10 A.M.

Association of College & Research Libraries: Art Section	150
Alameda Adult School	60
Kent P.T.A.	100

ADMISSIONS

July 4, 1975 9-10 A.M.

U.S.-China People's Friendship Association, West Region	250
Chinese Club of the South Bay	30
I. Magnin	25
Metropolitan Transportation Commission	50

July 5, 1975 9-10 A.M.

K. & L. Young Co.	50
Standard Oil Corporation	200
Chinese Culture Center	100
University of California San Francisco	25
Drafting Design Arts Corporation	50
Liberty House	50

July 6, 1975 9-10 A.M.

Crocker Bank	100
Standard Oil	200
Saks Fifth Avenue	150

July 7, 1975 9-10 A.M.

Department of History of Art, Berkeley	70
Char Tour and Travel Service Ltd.	30
Center for Chinese Studies	150
City College Conversational Mandarin Class	40
Mt. Diablo Adult School	25
Mayor's Office	40

July 8, 1975 9-10 A.M.

Greenbrae P.T.A.	100
Commonwealth Club	50
Pod Potters	25
San Francisco Convention and Visitors Bureau	25
Women's Board of San Francisco Institute	60
Kappa Alpha Theta Sorority	35
Oremco Tours	36
San Jose State	25
San Francisco Art Institute	60
Berkeley Adult School	25
Pacific Heights Community College Center	25
Fairmont Faculty	25
Pacific Basin Textile Arts	25
University of California, S.F. Medical School	100

ADMISSIONS

July 9, 1975 9-10 A.M.

Stanford Committee for art	214
Chinese American Revolution	
- Bicentennial Observance	20
National Bicentennial Conference	
Chinese Historical Society of America	310
Docent Council of Monterey	
Peninsula Museum of Art	40
Cabrillo College	15
San Mateo Culture Center	25
Healdsburg High School	
Migrant Education	45

July 10, 1975 9-10 A.M.

Bacich P.T.A.	100
Stanford Women's Club of San Francisco	60
San Jose Art History Group	39
Tamalpais High School	35
Josephine D. Randall Jr. Museum	30
The Orinda Birdwatchers	25
Campolindo High School	30

July 11, 1975 9-10 A.M.

Lynbrook High School	30
Chinese Culture Center	160
Los Angeles County Museum of Art	30
Docent Council, Oakland Museum	130
University of California, Davis	80
Institute of Buddhist Studies	25
Walnut Creek Civic Arts	15
College of Marin	50
Mt. Diablo School District	25
Martin Luther King School	46
Stockton Unified School District	46
John Adams School	25
Santa Rosa Jr. College	25
Learning Resources Assoc., San Mateo	25
California Democratic Council	25
West Campus Berkeley High	40
San Jose State, Anthropology Dept.	25

ADMISSIONS

July 12, 1975 9-10 A.M.

Chinese American Alliance	40
Pacific Culture Asia Museum and Foundation	40
Chinese Culture Center	100
Security Pacific Bank	100
IBM	200
Merced College-Los Banos Campus	40
California Art Education Assoc.	150
University of Nevada	40
Sunset Travel Studies	45

July 13, 1975 9-10 A.M.

Joseph Magnin	300
Orinda Moraga Democratic Club	50
Security Pacific	200
Napa Community Church	75
EST	200

July 14, 1975 9-10 A.M.

Los Angeles County Museum Service Council	50
Laney College	100
Villa Montalvo Assn.	130
Santa Barbara Museum of Art	30
Beverly Hills Art Assn.	25
Mt. Diablo Unified School District	110
U.C. Extension, Prof. Reichman's Contemporary Art Class	30
Riley's Chevron Museum Group, Standard Oil	60
Students of Lincoln University	60
Merced Junior College and Merced Art League	41
Drew College Prep	40

ADMISSIONS

July 15, 1975 9-10 A.M.

Pasadena Art Alliance Inc.	40
Pioneer Museum & Haggin Gallery	200
Youth Science Institute - Los Gatos	300
Bay Area China Education Project	35
Berkeley City Club	40
Institute for Scientific Analysis	25
Upward Bound - S.F. State	60
Stanford University	20
Conference of Calif. Judges	20

July 16, 1975 9-10 A.M.

Crocker Art Gallery Assn.	250
Friends of Pleasant Hill Library	87
Oakmont Arts Assn.	150
Riley's Chevron Museum Group-- Standard Oil	50
All Year Explorers (Senior Citizens)	25
Carmel Foundation	30
AMFAC/Liberty House	350
Golden Gate National Recreation Area	25
Metropolitan Adult Education, San Jose	100
Yellow Door Studio	30
Vacaville High School	80
Sacramento Women's Guild of the Chinese Community Church	25
Adachi Florist and Nursery	30
McAuley Adult Day Care	30
Aragon High School	40
The Alameda, San Mateo	40
Cal. State University of Hayward	30

July 17, 1975 9-10 A.M.

American Society of Interior Design	170
AMFAC Inc.	350
Art Lovers' Club	25
Carmel Foundation	37
Mira Loma High School	40
Cabrillo College	15
Asian-American Summer School	115
Pacific Heights Community - College Center	25
Harcourt Brace Jovanovich	25
Alemanly Adult Center	60
Brandeis Day School	10
Contra Costa College	250

ADMISSIONS

July 18, 1975 9-10 A.M.

Chinese Culture Center	200
Merritt College	55
American Association of University Women, Santa Cruz	76
American Association of University Women, Menlo Park	50
Asian Art Council, Seattle Museum	61
Archaeology Class	20
Stanford University, China Studies Group	50
University of California, Berkeley-Profes- sional Development Program	35
College of Marin	25
Chinese-American Tri Am. Circle	25
Chinatown Community Care	60
Everett Summer School	75
College of San Mateo, Art Dept.	25
Canada College	50

July 19, 1975 9-10 A.M.

Los Angeles County Museum	10
San Francisco Foundation	35
Diablo Valley Chinese Women's Club	86
St. Benedict's Center for the Deaf and Hard of Hearing	50
IBM	200
Museum of the Southwest, Texas	25
Chinese Culture Center	100
E.B. Crocker Art Gallery	252
Sacramento Women's Group	25

July 20, 1975 9-10 A.M.

United Nations Group	50
Bank of America Foundation (No one admitted without card)	450
Foremost-McKesson	400
Monterey Institute of Foreign Studies	25
Seattle Museum, Asian Art Council	61
Synanon	40

ADMISSIONS

July 21, 1975 9-10 A.M.

On Lok Senior Health Services	75
Gadabout Tours	15
Exploratorium	40
Indian Valley Colleges	20
U.C. at San Francisco, Dept. of Microbiology	50
West Valley College, Chinese Language School	70
West Valley College	35
East Bay Episcopal Clergy	30
Fresno Group	39
Berkeley City Club	70
Jefferson Adult School	80
Legal Aid Society	30
Clay Arts Association of Walnut Creek	51
U.C.S.F. Dept. of Genetics	35
John Adams Community College	70
Albany Senior Center	60
Alameny Adult School	90
International Religious Fellowship	35
Sixty Plus Club	35
Hawaii Group	25

July 22, 1975 9-10 A.M.

Adult Education, Sacramento Art Students	40
Napa County Committee on Aging	120
Palama Group	30
Oklahoma Chinese Cultural Relations Group	30
Educational Council of the Laguna Beach Museum of Art	50
S.F. Public Library: Art and Music Section	35
Cabrillo College	28
Vacaville High School	70
Nut Tree	25
University Club of Palo Alto	46
Recording for the Blind	40
Permenente Wives Club	80
University Mound High School	15
Harcourt Brace Jovanovich	25
Neighborhood Center Adult School	110
Mt. Diablo High District	30
City College Architecture Dept.	24
Gumps	16

ADMISSIONS

July 23, 1975 9-10 A.M.

Sonoma County Arts Council	162
Judges and Wives	350
S.F. Public Library, Art & Music Section	35
San Jose Museum Alliance	47
Retired Officers Assoc.	88
Rossmoor	80
Town Club	42
Crossroads Travel -- Sacramento	25
Lake Park Retirement Residence	35
Modesto Branch of the American Assoc. of University Women	35
City College Art Dept	75
Francis Scott Key School	25
Ribudom Folk Dancers	25

July 24, 1975 9-10 A.M.

Albany Adult School Art Appreciation	40
Santa Barbara Museum of Art	30
The Sequoias Retirement Community	90
University of the Pacific, Dept. of Art	50
Summer Program for Teachers, U.C. Berkeley	26
Over 40 of St. Dunstan's	38
World Citizens' Assembly	25
Abraham Lincoln High School	150
San Jose Museum Alliance	47
S.F. State Art Department	70
Redwood High School	25
I.E.E.E.	75
Merced College	46
Brentwood School	100
Lincoln High School, Creative Arts Summer Session	200
San Jose City College, Art Dept.	25
El Portal del Norte	25
Cabrillo College	15
Diamond Heights Elementary School	90

ADMISSIONS

July 25, 1975 9-10 A.M.

Stockton Art Group	38
Travel Service, Santa Fe, N.M.	25
Oakland Chinese Community Council	
Senior Citizens	50
Stanford Chinese Language and Art	90
Portland Art Group	47
Los Angeles County Museum of Art	30
Palo Alto Medical Research Foundation	96
Chinese Culture Center	200
Chinese Cultural Exchange	60
Chinese-American Circle Club	80
Emery High School	45
U.C. Berkeley, Architecture Dept.	25
Spangler School, Palo Alto	40
San Jose State University	40
Cabrillo College	28
S.F. State, Humanities Dept.	25
Montevista High School, Cupertino	20
Ad Hoc Committee, U.C. Berkeley	50
Concord High School	50
Awalt High School	35
Sierra College	45
A.I.F.S.	200

July 26, 1975 9-10 A.M.

San Diego Fine Arts Gallery	160
United California Bank	150
YWCA San Francisco	50
The Fellows of Pasadena Art Museum	37
Portland Art Group	47
Portland Art Museum	37
San Francisco Ceramic Circle	25
The Chan Clan	50
Foothill College	30
Phoenix Art Museum	45
Peninsula Association, Chinese Americans	30
Chinese Culture Center	150
Palo Alto Adult School	25
Chinese United Methodist Church	43
U.C. Davis, Upward Bound	45
Embarcadero Center Forum	55
Sunset Travel Studies	55
U.C. Santa Cruz, East Asian History Class	50
Cal. State University, Sacramento	15
Veriprint Systems Corp.	10
Ad Hoc Committee, U.C. Berkeley	50

5 - 6:30 P.M.

Metropolitan Life	250
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ADMISSIONS

July 27, 1975 9-10 A.M.

Bank of America Foundation	600
Asian-American Alliance	50
Portland Art Museum	75
Far Eastern Council	50
San Diego Fine Arts Gallery	120
Los Angeles Art Group	50
Travel House	15
Cody's Books	32

July 28, 1975 9-10 A.M.

Reed Union School District	90
Cleveland School of Oakland	125
Monteverde Elementary School	40
Benjamin Franklin Junior High	35
Giannini Junior High	70
Portland Art Museum	30
Jefferson Summer School	300
South San Francisco Senior High	100
Travel House	30
Commodore Stockton School	242
Spring Valley School, S.F. School District	31
Koinonia Community	20
A.F.S.C.I.	25

July 29, 1975 9-10 A.M.

Rudolf Shafer Institute of Design	15
Martinez Senior Citizens	45
Los Angeles County Museum, Docent Council	140
Satellite Tours, Senior Citizens	50
California College of Arts and Crafts	105
South San Francisco Senior High School	100
San Mateo Sorority	25
Bay Area Chinese Student Assoc.	30
Sino-American Studies	100
Peninsula Community Center	50
Burlingame High School Adult Education	25
Aquatic Park Senior Center	50
Chinese Community Center of Palo Alto	45
Oakland Chinatown Project Area Committee	102
Los Altos Christ Episcopal Church	46
Cabrillo College	28
Kappa Alpha Theta	35
California High School	70

ADMISSIONS

Mark Twain Elementary School	10
Belmont School District	50
Bret Harte Elementary School	40
Cabrillo Summer School	90
Marina Junior High School	250
International Hospitality Center	42
LeConte Elementary School	21
Medical Group	40
Sunset District 5	30
Oakland High School	30
Visitacion Valley	30
Benjamin Franklin School	45
San Miguel Elementary School	30
Asia Foundation	120
Cunha Intermediate School	65
Youth Development Summer Program	40
Fernander Riverdo	25
Chinese Education Center	25
Fairoaks Comm. Child Center	54

EVENING ADMISSIONS

Southern Pacific Club	100
Alemanym Chinatown Adult School	100

July 31, 1975 9-10 A.M.

Oakland Museum Special, Exhibits and Education	25
Cabrillo College	28
Aquatic Park Senior Center	50
Richmond Art Center	100
Los Gatos Museum Assn.	120
Seniors in Retirement	40
Special Libraries Assn.	230
Gadabout Tours	15
Satellite Tours: Senior Citizens	50
Menlo Park Veterans Hospital	60
Multi-cultural Education Project	50
San Jose City College Art Dept.	76
Alemanym Chinatown Adult School	100
Public Advocates Inc.	50
Art 32 Group	25
East Bay Socialist School	25
Phil Am Language Group	30
Mountain View Adult Education ESL	50
Troop 1296	35
Aptos High School	30
Manual Skills Training Center, Santa Rosa	30

ADMISSIONS

August 1, 1975 9-10 A.M.

Chinese Culture Center	160
Canada College	70
Graduate Theological Union	50
Clinton Park Adult School	50
Los Angeles County Museum of Art	30
Chinese Youth Alternatives	50
U.C. Italian Workshop	40
S.F. University, English Language Center	80
Jefferson Summer School	125
Council of Elders	40
Omphale Film Society	25
Alemany Community College	100
Alemany Chinatown Adult School	100
Galileo High School	100
Asian-American Alliance	50
The Gold Mine	25

August 2, 1975 9-10 A.M.

Standard Oil	300
Chinese-American Alliance	40
Chinese-American Council	25
Chinese Culture Center	100
IBM	400
Kaiser Hospital	100
Sierra Singles	15
NOVA	45
Irwin Memorial Blood Bank	30
Kaiser Employees Club	250

August 3, 1975 9-10 A.M.

Bank of America	1000
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August 4, 1975 9-10 A.M.

Cabrillo College	15
Crossroads Travel	38
St. Paul's Tower Retirement Group	100
San Lorenzo High School	51
Asian Art Group	30
Costume Council, L.A. County Museum	15
Golden Gate Weavers	80
Fleishacker Group	30
El Sombrero Oaks	50
Human Development Program, U.C.S.F.	25

ADMISSIONS

August 4, 1975 continued.

World Wide Tours	60
Open End	15
Big Creek Pottery	30

August 5, 1975 9-10 A.M.

House of Travel	40
Oremco Tours	76
Holy Trinity Church	25
Adult Vocational Program	45
University of Calif., Santa Barbara	
Art Affiliates	30
St. Helena	50
S.F. State University	100
Monte Valle Group	40
Albany Methodist Church	40
Buena Vista Elementary	18
Portal Hurst Church	80
Oakland Technical High	80
I.T.A.A.	21

August 6, 1975 9-10 A.M.

El Cerrito Chinese American Organization	45
Rossmoor	80
Monterey Peninsula Museum of Art	40
San Jose Opera Guild	46
Fellowship Forum	50
Crossroads Travel	47
Commodore Stockton School	15
Day Treatment	30
St. John's Armenian Church	25
Foreign Study League	40
Clausen House	25
Veterans' Administration Hospital	55
Presidio Wives Group	50
Retired Officers' Assn., Sacramento	40
Art Study Group	20
Burlingame Recreation Center	50
College of Marin Ceramics	35
The Christian World Liberation Front	30
Old Capital Club	45
U.C. Medical Center	75
Hiram Johnson High School, Sacramento Schl. Dist.	40
American Language Institute	30
Latin Heritage Summer Program	50
E.S.L. - Cal. State	15
Students of Japan	10

ADMISSIONS

August 7, 1975 9-10 A.M.

Stanford Area Chinese Club	100
St. Stevens Senior Citizens	31
Community Baptist Church	50
Mission Area Sinology Society	40
Diablo Art & Crafts	41
Woodland Community Art Center	70
Ukiah Sr. Citizens	40
Wood's Wanderers	46
Franklin Hospital Auxiliary	50
H.T.R.I.	40
Foster City Chinese Club	25
American Assoc. for Maternal & Child Health	25
Napa Valley High School	50
Golden Gate Law Faculty	25
Book Revue Group	45
U.C. Medical Center Student Services	30
Roos Atkins	25
Ukiah Greyhound Bus Tour Group	39

August 8, 1975 9-10 A.M.

Neighborhood Youth Corps	45
Pleasant Hill Sr. Citizens	100
Lake Park Retirement Residence	30
Los Angeles County Museum of Art	30
Crossroads Travels	38
Chinese Culture Center	200
American Assoc. of University Women	40
Galileo High School	50
American Assoc. of Retired Persons	50
Modesto Jr. College Community Service	30
Concerned Muni Drivers	100
Clausen House	25
San Mateo High School	50
Women's City Club of San Francisco	125
L.R.E.A.L.	35
Chinese-Mandarin Students	50
Canada College	35
Hoover Jr. High	75
El Paso Museum of Art	11

ADMISSIONS

August 9, 1975 9-10 A.M.

UCLA Friends of Archaeology	80
Chinese Culture Center	100
Bowers Museum	30
San Diego Fine Arts Gallery	160
Van Ebe Mining	25
IBM	560
Riley's Chevron Museum	50
Wells Fargo	50
G.T.S.	30
Archaeological Finds Tour Group	100

August 10, 1975 9-10 A.M.

Stanford Executive Program	30
California Assoc. of ACT	100
San Diego Fine Arts Gallery	120
IBM	400
Triton Museum	50
Stauffer Chemical Co.	70
Sunset Travel Studies	75
Friends of The Horse	33
Carolyn Wong	25
Santa Cruz Therapists	30
C.A.N.E.	120
Postal Workers Group	50
Art League of E.B.	10
Bechtel Corp.	30
Hartnell College	15
I. Magnin	150

August 11, 1975 9-10 A.M.

First Congregational Church of Redwood City	50
Terra Linda Art Association	25
Junior League	650
U.C. Santa Cruz, History	40
Presbytires	47
E. Contra Costa Retired Teachers Assoc.	35
Foundation for Medical Health	90
Postal Workers	40
Moraga Park & Recreation	39
Northeast Seniors	30
The Retired Officer's Association	40

ADMISSIONS

August 12, 1975 9-10 A.M.

Sonoma Valley Soroptimists	30
National Home Fashions League	250
Cumberland Presbyterian Church	30
Newcomers of Santa Rosa	45
Museum of Man	100
Monterey Peninsula Museum	40
Convent of the Sacred Heart of Art	25
Rossmoor Residence	100
Oremco Tours	76
St. Helena Travel Group	38
Miwok Archaeological Preserve	60
Mendico	30
Telemec Adult Group	51
West Valley Japanese-American Senior Citizens	40
Modesto Jr. College	215
Stanford University Professors	25
Aladelphian Club of Alameda	45
British-European Center	65
School Pharmacy, U.C. of S.F.	100
Veterans of Foreign War	20
Silverettes	38

August 13, 1975 9-10 A.M.

Little House	250
Rossmoor	80
League of Women Voters of Diablo Valley	50
Pacific Culture-Asia Foundation	50
Calif. College of Arts & Crafts	40
Kingsley Art Club	150
Martinez Sr. Citizens	45
Gadabout Tours	15
City of Sunnyvale	80
Petaluma Branch of Italian Catholic Fed.	50
Kimochi Japanese Sr. Citizens	60
Amador County Chamber of Commerce	47
Office of Parks & Recreation	25
A.J.O.B.	20
Rodeo Sr. Citizens	36
Protestant-Episcopal Residence	35

ADMISSIONS

August 14, 1975 9-10 A.M.

California Retired Teachers	70
First Congregational Church of Redwood City	50
Hong Kong Group	25
Oakland Chinatown Project	100
Stanford Music Guild	80
Orinda Moraga Demo. Club	30
Berkeley Camera Club	55
San Antonio Museum Assoc. Witte Museum	51
Woodlake Spa	115
Gadabout Tours	15
Randall Jr. Museum	30
American Public Gas Assoc.	100
Westside Senior Citizens	15
Common College	25
San Mateo New Comers	50
Piedmont Senior Center	88
American Assoc. of University Women	25
Jack Pann Travel of Sacramento	45
St. Mary's Hospital	30
Chinese Youth Alternatives	50
The Adult Day School	50
Alta Bates Volunteer Association	50
Peter Duesberg	15

August 15, 1975 9-10 A.M.

Prevate viewing for NEH Council (8:45 A.M.)	45
Macy's	30
Chinese Culture Center	200
Los Angeles County Museum of Art	30
Project Nova	46
Chinese Comm. Center of Palo Alto	30
City of Oakland, Dept. Engineering	25
Taos Art Association	15
Barristers Club of San Francisco	400
Gadabout Tours	15
Downtown Seniors of Palo Alto	38
Sr. Citizens of Presbyterian Church	100
Thai Language Students	14
John Muir Club	30
Berkeley City Club	46
Wright Institute	35
Brown's Valley Garden Club	45
Sr. Activities Center	40
Lone Mt. Childrens Center	25
Art et Vie	40

ADMISSIONS

August 16, 1975 9-10 A.M.

Taos Art Assoc.	15
IBM	500
Honolulu Academy of Arts	50
Chinese Culture	100
Sacramento City-County Library	115
Crocker Bank	150
First Chinese Baptist Church	45
Gadabout Tours	15
Vancouver Society for Asian Art	50
Ad Hoc Committee	50
Defense Contract Admin. Services	85
Vineyards of Saratoga	40
Redwood Medical Clinic	45
Friends of S.F. Public Library	35
Postal Workers Group	50
Bowers Museum	34
California Big 5	25
Metal Arts Guild	25

August 17, 1975 9-10 A.M.

Macy's	200
United Air Lines	800
S.F. Gem & Mineral Society	200
Stockton Cathay Club	40
Empress of China	25
No. Calif. Pachard Club	35

August 18, 1975 9-10 A.M.

Hayward Area Culture Club	49
International Institute	200
Weavers' Guild	45
Skills Center	200
Naval Officer's Wivers Club	50
John Muir Club	30
Gadabout Tours	15
Oremco Tours	36
Betsy Leniart	25
Walnut Creek Sr. Citizens	49
Cowell College Faculty	14
Alpha Delta Kappa	30
Japanese Language Students	27
S. & R. Tours	40
Pi Kappa Phi	30

ADMISSIONS

August 19, 1975 9-10 A.M.

Asian Community Center	20
Dolphins Swim Club	20
Santa Barbara Museum of Art	38
Marin Sr. Coordinating Council	38
Hillsborough Garden Club	15
Assistance League of San Mateo County	30
Center for Chinese Studies, Berkeley	100
Gadabout Tours	15
Crocker Art Gallery Assoc.	150
Novato Sr. Citizens	50
Westside Sr. Citizens	15
Pleasant Hill Arts Council	40
The Eureka Docents	20
Livermore Art Assoc.	45
U.S. Government	40
Marin Lutheran Church	30
Western Park Apts. Sr. Citizens	30
Alpha Phi	35
Van Ness Senior Center	40
Womens Tuesday Club, Sacramento	80
Les Dames de Champagne	30
Sayre Gallery Group	90

August 20, 1975 9-10 A.M.

Martinez Friends of Library	95
Foreign Study League (Japanese students)	36
Pulmonary Rehabilitation Program	25
Carmel Foundation	114
French Cultural Organization	50
Traveltime	41
Pacific Culture & Asia Museum Foundation	40
Rossmoor	80
Alameda Travelers	100
Wine Country Artists	40
Heritage Travel Club	14
Frente Foundation	40
Sonoma County Arts Council	80
Numads	47
Oremco Tours	36
Mark Hopkins Group	12
Woods Wanderer	46
Concord Sr. Citizens Club	50
L.A. Today Custom Tours	55
Montefiore Sr. Citizens	50
Harcourt-Brace-Jovanovich	25
Psychiatric Day Center	32
Medical Micro-Biology Group	25
Aleman-Korean Sr. Citizens	30
Abrahamson Group	25
XYZ Club	38
S. & R. Tours, Fresno	42

ADMISSIONS

August 21, 1975 9-10 A.M.

Valley Village Retirement Center	50
American Assoc. of Retired People	120
St. Philips, 725 Diamond Senior Club	30
Women's Athletic Club	170
Palo Alto Co-op	150
Los Angeles County Museum	60
Berry Group	25
College of Marin	100
Antioch College West	27
Gadabout Tours	15
Redding Museum League	88
So. Lake Tahoe Sr. Citizens	50
Y.W.C.A.	25
Interstudy Group	45
Burlingame Sr. Citizens	37
Foundation for Medical Care	25
Women's Square & Circle Club	35
12 Acres Auxiliary Group, Walnut Creek	43
Belmont Friends of Library	30
Monterey Museum	40
International Center of Marin	80

August 22, 1975 9-10 A.M.

Bohemian Club	700
Project Nova	36
Cricket Culture Club	100
Richmond Art Center	50
Los Angeles County Museum of Art	30
Tamalpais Retirement Residence	75
Gadabout Tours	15
Stockton Fine Arts League	46
First Christian Church	120
Senior Citizens	31
S. & R. Tours	42

ADMISSIONS

August 23, 1975 9-10 A.M.

Dr. Starr's Group	10
Friends of the Museum, Univ. Oregon	35
Security Pacific Bank	125
Denver Art Museum	50
IBM	550
Valley of Moon Oriental Art Assoc.	25
Hughes Air West	70
Chinese Culture Center	100
Questors	42
Woodside	70
Volunteers	30
Chinese Design, Art & Drafting Group	50
Judges of Superior & Municipal Court	150
Lawrence Lab. at U.C. Berkeley	100
Macys Employees Assoc.	50
Asian-American Bilingual Center	20
Crocker Bank	200

August 24, 1975 9-10 A.M.

EST	500
Bank of America	800
Crocker Bank	200
Monterey Peninsula Buddhist Church	38
Telephone Co.	10

August 25, 1975 9-10 A.M.

International Congress of Historical Sciences	200
Rossmoor	80
Palo Alto Co-op	54
Oakdale Sr. Citizens	40
Woods Wanderers	38
Sculpture Dept. College of Marin	50
A.A.M.C.H.	25
Boggie Arts	25
Steiner Group	25
Brown Group	35
Reiley's Chevron	90
Santa Barbara University	20
Ronert Park Sr. Citizens	15
Over 50 Club	35
S. & R. Tours	42
Methodist Church Group	25

ADMISSIONS

August 26, 1975 9-10 A.M.

Travelmates	43
Symposium on Antivirals	41
Beach and Tennis Club	80
Merced College	35
Center for Learning in Retirement	50
Ed. Council of Laguna Beach Museum of Art	50
College of Marin	35
Gadabout Tours	15
S.I.R.S.	70
Pebble Beach Group	40
Retirement Group	50
Friends of the Walnut Creek Library	90
Peninsula Community Center	50
College of Marin	50
Brooktree Homeowners	40
Psychiatric Residence Assoc. of Sacramento	30
Explorer Post 876	30
Youth at the Cross-Roads	25
John Adams Adult School	40
Santa Barbara University	20
Community Center: Senior Citizens	45
Saratoga Community Center	90
Peninsula Bible Church	50
Curts Travel Club	40

August 27, 1975 9-10 A.M.

Redwood City Fun After Fifty Club	45
Rossmoor	80
California State Bar	30
Stockton Fine Arts League	38
Alexander Sr. Citizens Residence	50
Burlingame Recreation Center	45
Gadabout Tours	65
Annie Nakashima	40
John Adams Community College Center	140
World Trade Club	50
John Adams Adult School	40
Conrat Group	20
American Sociological Assoc.	30
Sunset & W. Sunset Sr. Citizens	40
Newbridge	30
Bodega Marine Lab.	30
Vietnamese Language Dept.	80
Ran Chen Communications & Design	20
Dr. Locher's Sr. Citizens	33

ADMISSIONS

August 28, 1975 9-10 A.M.

Los Angeles County Museum of Art	30
Home for the Aged	30
Palo Alto Buddhist Church	75
Gifted Children	25
John Adams -	35
San Mateo Historical Assoc.	17
Ukiah Greyhound Bus	39
Sr. Friendship Club	50
John Adams School	40
Rubicom	20

ENTERTAINMENTS ARRANGED BY THE
PARK AND RECREATION DEPARTMENT OF SAN FRANCISCO

June 29	Golden Gate Park Band
July 4	Golden Gate Park Band
July 9	Soul and Blues Band
July 11	Tumbleweed Productions
July 13	Golden Gate Park Band and French Colony Bastille Day Observances
July 16	Golden Blues Band
July 18	Tumbleweed Productions
July 20	Golden Gate Park Band
July 23	Soul and Blues Band
July 26	Band and Jazz Concert
July 27	Golden Gate Park Band
July 30	Soul and Blues Band
Aug 1,2,3,4	Brown Bag Opera Performances
Aug 3	Golden Gate Park Band
Aug 8, 9, 10	Brown Bag Opera
Aug 9	Band and Jazz Concert
Aug 10	Golden Gate Park Band
Aug 13	Soul and Blues Band
Aug 22,23,24	Brown Bag Opera
Aug 22	Shoot 4 the Starts
Aug 23	Band and Jazz Concert
Aug 23	Chinatown Friendship Day Program
Aug 24	Golden Gate Park Band

In addition, performances were scheduled on a daily basis, which consisted of guitarists, magicians, chamber groups, etc.

APPENDIX V

SELECTIVE LIST OF SPECIAL GUESTS

Rachid Driss, Ambassador, UN Mission of Tunisia
Fernando Salazar, Ambassador, UN Mission of Costa Rica
Wolfgang Wolte, Deputy Permanent Representative, UN Mission of Austria
Gordon Noel Upton, Deputy Chief of Embassy, Embassy of Australia
Ole B. Konig, Vice Consul, Royal Danish Embassy
Chao Ming-te, Special Assistant to the Under Secretary-General on
Political Affairs and Decolonization, UN Secretariat
Hubert Y. Noel, Secretary of Sanctions Committee, UN Secretariat, France
Zdzislaw J. Kozlowicz, Counselor, Embassy of Poland
Herman de Lange, Counselor, Delegation of the Com. of the European Com.
Paul Arthur Taverniers, Counselor, Embassy of Belgium
Hassan Abduljalil, Counselor, UN Mission of Indonesia
Thab Wahba, Counselor, Embassy of the Arab Republic of Egypt
Wouter J.J. Van Ringelestein, UN Liaison Officer, Delegation of the
Commission of the European Communities
E. Brian Nason, First Secretary, UN Mission of Ireland
Dr. Franklin M. Bahamonde, First Secretary, Embassy of Ecuador
Dr. Lutz A. Bentin, Second Secretary, UN Mission of Federal Republic of Ger.
Peter Hadorn, Third Secretary, Embassy of Switzerland
Colonel Sten Geijer, Attache, Embassy of Sweden
John Stutesman, Council General, Vancouver B.C.
Senator George McGovern
Mrs. Gladys Anoma, Ivory Coast
Dr. Ibrahim, Bangladesh
Zewde Selassie and family, Ethiopian Ambassador to the UN
Louis Pienaar, Republic of South Africa
Mr. V. Giustino, Naples Chamber of Commerce

ATTENDANCE

MONDAY	(June 30)	(Jul 7)	(Jul 14)	(Jul 21)	(Jul 28)	(Aug 4)	(Aug 11)	(Aug 18)	(Aug 25)
	7,986	10,124	8,342	8,236	9,612	10,095	11,326	12,211	13,029
TUESDAY	(Jul 1)	(Jul 8)	(Jul 15)	(Jul 22)	(Jul 29)	(Aug 5)	(Aug 12)	(Aug 19)	(Aug 26)
	7,379	8,097	9,080	12,827	12,967	17,185	16,033	18,312	23,258
WEDNESDAY	(Jul 2)	(Jul 9)	(Jul 16)	(Jul 23)	(Jul 30)	(Aug 6)	(Aug 13)	(Aug 20)	(Aug 27)
	9,656	8,760	10,289	12,902	13,610	17,721	18,548	21,660	25,877
THURSDAY	(Jul 3)	(Jul 10)	(Jul 17)	(Jul 24)	(Jul 31)	(Aug 7)	(Aug 14)	(Aug 21)	(Aug 28)
	9,631	10,078	12,916	12,094	17,532	17,851	22,328	20,823	23,392
FRIDAY	(Jun 27)	(Jul 4)	(Jul 11)	(Jul 18)	(Jul 25)	(Aug 1)	(Aug 8)	(Aug 15)	(Aug 22)
	539	12,177	11,761	12,001	12,681	15,610	16,545	19,224	20,278
SATURDAY	(Jun 28)	(Jul 5)	(Jul 12)	(Jul 19)	(Jul 26)	(Aug 2)	(Aug 9)	(Aug 16)	(Aug 23)
	6,592	14,050	11,743	11,763	13,362	14,600	15,061	17,861	17,545
SUNDAY	(Jun 29)	(Jul 6)	(Jul 13)	(Jul 20)	(Jul 27)	(Aug 3)	(Aug 10)	(Aug 17)	(Aug 24)
	8,295	7,944	8,287	7,682	10,541	10,125	10,041	12,691	15,124
WEEKLY TOTAL	15,426	68,823	68,850	72,073	82,643	94,056	104,500	118,011	125,953 85,556
DAILY AVERAGE	7,444	9,832	9,836	10,296	11,806	13,437	14,929	16,859	17,993 21,389

TOTAL ATTENDANCE: 835,891

DAILY AVERAGE FOR TOTAL OF 62 DAYS: 13,482

APPENDIX VII

PROMOTION AND PUBLICITY REPORT

Public service announcements (1-min. and 30-sec. lengths) were written here and produced and distributed by Allend'or Productions/Spotlite News (Initial contact made by IBM public relations firm, Rogers and Cowan, Beverly Hills) in mid-June. Approximately 100 TV stations and the same number of radio stations through the 13 Western states (including Alaska and Hawaii) were serviced. Announcements were film-tape with voice-over for TV, regular audio-tape for radio.

News film clips (1 1/2 mins.) were also made, opening with color transparencies of key objects, and footage of actual opening here. They were serviced immediately over opening weekend to TV stations. Usage replies indicate wide usage as far away as Anchorage, Salt Lake City, and Albuquerque, as well as throughout California and the Bay Area.

Transit posters, interior and exterior, were designed by Pat Cunningham Magill, produced by Velvetone (Gallagher Co.) for BART (Bay Area Rapid Transit) and Municipal busses in San Francisco, throughout the East Bay and Peninsula. They were posted simultaneously with the Exhibition opening and remained through August 28. During August, more than 200 busses carried the large side poster, the one the Chinese curators praised particularly. Two other red and white posters were produced; the BART poster was especially designed to incorporate a full-color miniature of the Exhibition poster.

Through volunteers organized by Mrs. Richard Pettit of the Asian Art Commission, 2,900 Exhibition posters (24 x 34, with special adaptation of Chinese calligraphy) were distributed in stores and public places throughout the Bay Area and other locales. Many bookstores, department stores, all San Francisco Public Library and also Los Angeles County Library branches (the latter contacted by Rogers and Cowan) were involved. Several hundred were distributed from here directly to key news media personnel and were posted in newspaper offices, radio and TV stations. Smaller versions of the poster (8 x 11) were widely distributed with news releases.

Magazine coverage was excellent, especially considering limitations of our short advance time against the mechanical requirements of the publications. All major airlines were contacted (some through Rogers and Cowan) and agreed to use color and/or black-and-white photographs and stories. Hughes Air West "Sundancer" was particularly outstanding among the in-flight magazines. Articles in Sunset Magazine, and both northern and southern editions of AAA California Automobile Association reached thousands of persons.

Newspaper coverage was exceptional. Color transparencies and black-and-white negatives of the objects (provided specifically for our publicity use by The Smithsonian Magazine) helped to implement a carefully planned and executed campaign. Photographs of 33 different Exhibition objects and a total of 22 different news release stories were sent out from April 16 through September 10. Nearly 400 dailies were included in each of the 22 mailouts, and 1,000 weeklies (which Rogers and Cowan handled for 3 mailouts).

Specially screened glossy slicks were provided with the initial weeklies mailout. Negatives for black-and-white were also made available from the People's Republic of China.

A total of 150 press kits were prepared and distributed. They were especially helpful to working press who arrived to cover the Exhibition. (See attached list for example representation.) The kits included releases, 3 brochures (prepared by our Education Department) glossy photographs and fact sheets.

Special social events, such as the PRC Liason Office preview and dinner, the National Endowment for the Humanities dinner and preview, and the PRC Ambassador's closing celebration August 27, were given individual attention.

Clippings are still arriving in September. These are mounted in a Chinese Exhibition scrapbook, with an accompanying photographic record of the step-by-step activities connected with the Exhibition. Newspaper working press came from as far as Tampa (Florida), Denver, Honolulu and New York, as well as the entire length of the West Coast from Vancouver, B.C., Canada to Los Angeles and smaller communities to the south.

Television coverage, as a result of constant coordination with news directors, was also outstanding. During the advance period beginning April 16, and especially from early June through August 28, television stations KPIX (CBS), KGO (ABC), KRON (NBC) and KTVU (Indep.) locally, plus KCRA (Sacramento), KEYT (Santa Barbara) and KNBC (Burbank) covered with Exhibition and broadcast more than two dozen news features, interviews, and special segments. In addition, both CBS network news and NBC network news sent crews to film special news features, which were seen across the country (personal confirmation from Chicago, Vermont and New Jersey.) TVn (NYC) footage (2 1/2 min.) had been purchased for advance publicity, and 35 mm slides were provided on request prior to June 28. The film slide series prepared by the PRC was used with sound tape in special broadcasts by two TV stations in San Jose, and a UHT-TV station here in San Francisco.

A Norwegian documentary film maker requested permission to film (granted by the Chinese curators) for release this Fall in Norway. KQED (Public Broadcasting Service) covered the Exhibition on several occasions for news features here, and arranged with the Chinese Liason Office to film and produce a special television documentary, which is planned for the Fall schedule on the national Public Broadcasting system network of 240 stations. Another documentary was filmed by the Chinese Cultural Foundation through arrangements with the PRC. Its broadcast dates and distribution have yet to be determined.

Special projects included work with the San Francisco Convention and Visitor's Bureau, which sent a huge mailout to all travel bureaus and newspapers in the 13 Western states regularly serviced by them. In addition to distributing 100 large posters, the Bureau also mailed and distributed 10,000 small informational sheets with miniature poster front. The

welcome sign at San Francisco International Airport included during July - August a visual message seen by all visitors arriving at the airport. The Bureau also announced the Exhibition in their monthly ads, carried to thousands of readers.

Cooperation with the San Francisco Municipal Railway public relations department resulted in a special informational folder regarding bus schedules and the Exhibition, which was distributed in busses and mailed to news media.

Gump's oriental art store not only did windows in July, but through special arrangements, agreed to devote all eight Post Street windows, plus the four small ones at both entrances, to Chinese Exhibition posters in August. The big red and white Muni bus posters were used for a spectacular total front.

APPENDIX VII con't.

REPRESENTATIVE FEATURE ARTICLES AND/OR BY-LINE STORIES
(out-of-state as indicated)

- May 14 - SF EAST-WEST JOURNAL, Edward Liu
- June 1 - NEVADA STATE JOURNAL (Reno), Velda Morby
- 1 - SF EXAMINER-CHRONICLE "This World" section
(photo layout only)
- 7 - EVERETT HERALD (WA), Jeanne Metzger
- 11 - SF EAST-WEST JOURNAL, C.C. Cheng
- 18 - SF EXAMINER, Alexander Fried
- 19 - PATTERSON IRRIGATOR, Laura Kimball
- 21 - SACRAMENTO BEE "California Life" Section (color)
- 22 - SAN JOSE MERCURY-NEWS, Marta Morgan
- 22 - LOS ANGELES HERALD-EXAMINER, Betje Howell
- 22 - SF EXAMINER-CHRONICLE, Alfred Frankenstein
- 25 - OAKLAND TRIBUNE, Robin Orr, (Society)
- 27 - SAN FRANCISCO EXAMINER, Alexander Fried
- 29 - ESCONDIDO DAILY TIMES-ADVOCATE, Kathlyn Russell
- 29 - SF EXAMINER-CHRONICLE, Jim Wood (Cityside page 1 w/photos)
- 29 - SF EXAMINER-CHRONICLE, Alexander Fried
- 29 - SF EXAMINER-CHRONICLE, "California Living" section,
Tom Emch, (Color-Roto)
- 30 - PASADENA STAR NEWS, Marjorie Drieg
- 30 - SF CHRONICLE, Pat Steger (Society)
- 30 - SF Chronicle, Alfred Frankenstein
- July Hughes Airwest "Sundancer" magazine, Angeline Mow
- AAA "Motorland" magazine
- United Airlines "Mainliner" magazine, Angeline Mow
- 1 - OAKLAND TRIBUNE, Robin Orr (Society)
- 1 - SF EXAMINER, Albert Morch (Society)
- 2 - SF EAST-WEST JOURNAL, Bradford Woo
- 3 - LOS ANGELES TIMES, William Wilson
- 3 - SF CHRONICLE, Pat Steger (Society)
- 3 - SF CHRONICLE, Marshall Kilduff (Cityside w/photos)
- 3 - CORONA DAILY INDEPENDENT, Fred L. Eldrige
- 4 - SAN JOSE MERCURY-NEWS, Diane Burke
- 4 - SF CHRONICLE, Pat Steger (Society)
- 4 - PALO ALTO TIMES, William E. Ratliff
- 5 - SF HOKUBEI MAINICHI, Delphine Naomi Hirasuna
- 5 - BERKELEY GAZETTE, Paul Allman
- 5 - RICHMOND INDEPENDENT, Paul Allman
- 6 - SEATTLE TIMES, Deloris Tarzan
- 6 - POMONA PROGRESS BULLETIN, "Spectrum Section", Joseph H. Firman
- 6 - LOS ANGELES TIMES, William Wilson
- 6 - SEATTLE POST-INTELLIGENCER, R.M. Campbell
- 6 - SACRAMENTO BEE, Charles Johnson
- 8 - SANTA ROSA PRESS DEMOCRAT, Gaye Le Baron (Columnist)
- 9 - SF EXAMINER, Jack Rosenbaum (Columnist)

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- July 10 - CORONA DAILY INDEPENDENT, Fred L. Eldridge
10 - LOS GATOS TIME-OBSERVER, Mary Andrews Held
10 - SACRAMENTO UNION, Mae Belle Pendergast
11 - WALNUT CREEK CONTRA COSTA TIME, Maggie Crum
11 - SUNNYVALE VALLEY JOURNAL, William E. Ratliff
14 - SF CHRONICLE, Pat Steger (society)
14 - SAN MATEO TIMES, "Talk of the Times", Mary Jane Clinton (society)
15 - SF CHRONICLE, Mel Ziegler (Cityside page 1 w/photos)
16 - SF EAST-WEST JOURNAL, Bradford Woo
16 - SAN MATEO CO. TIMES, Mary Jane Clinton (society)
16 - OAKLAND, RICHMOND POST, SAN FRANCISCO POST, Berry Weekes
17 - MILL VALLEY PACIFIC SUN, Don Stanley
17 - LOS GATOS TIMES-OBSERVER, Norman Ellis
19 - NAPA REGISTER, Bernice Dunn
20 - NEVADA STATE JOURNAL, Velda Morby (Reno)
23 - FOSTER CITY ISLANDER, "Mrs. Sam" (Columnist)
24 - DAVIS ENTERPRISE, Del McColm
24 - SF CHRONICLE, Herb Caen (columnist)
25 - SAN DIEGO EVENING TRIBUNE, Hazel Tow
26 - HAYWARD ARTWEEK, H.J. Weeks
26 - EVERETT HERALD (WA), Jeanne Metzger
27 - MODESTO BEE, Charles Johnson
27 - LONG BEACH INDEPENDENT PRESS-TELEGRAM, Elise Emery
27 - FRESNO BEE, Lois McFarland
27 - LA TIMES, Josine Ianco-Starrels
28 - SF CHRONICLE, Pat Steger (society)
29 - DUBLIN VALLEY TIMES, Pat Kennedy & Pat Widder
29 - PLEASANTON TIMES, Pat Kennedy & Pat Widder
30 - SF EAST-WEST JOURNAL, Henry Woon
30 - CHICO ENTERPRISE-RECORD, Lola Suter
31 - SF CHRONICLE, Herb Caen (columnist)
- Aug. AUTOMOBILE CLUB OF SO. CALIF., "Westways" Magazine
SOCIETY WEST (LA), Millie Robbins
3 - FAIRFIELD REPUBLIC, Rosa Kwong
3 - SF CHRONICLE, Herb Caen (columnist)
3 - OAKLAND TRIBUNE, Charles Shere
3 - MONTEREY PENINSULA HERALD, Irene Lagorio
5 - SAN DIEGO EVENING TRIBUNE, Jan Jennings
7 - MENDOCINO BEACON, Aileen Howden
8 - OAKLAND TRIBUNE, Paul Hertelendy (Music critic)
8 - TRACY PRESS, Sandy Burnett
9 - SAN MATEO TIMES, Bob Toren
11 - TAMPA TIMES, (FLA), Robert Martin
11 - ENCINO ISRAEL TODAY, Rocky Behr
12 - THE HOLLYWOOD REPORTER, George Christy
12 - WATSONVILLE REGISTER-PAJARONIAN, Donald B. Thackrey
12 - DOWNEY SOUTHEAST NEWS, Donald B. Thackrey, (UPI)
12 - LOVINGTON (NM) DAILY LEADER, Donald B. Thackrey (UPI)
12 - SF CHRONICLE, Herb Caen (columnist)
12 - CONCORD TRANSCRIPT, Dora Benton
12 - PALM SPRINGS LIFE, Anne Phillips
12 - ONTARIO DAILY REPORT, Donald B. Thackrey (UPI)

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- Aug. 12 - KLAMATH FALLS (OR) HERALD & NEWS, Donald B. Thackrey (UPI)
- 12 - SAUSALITO MARTIN SCOPE, William Arthur
- 12 - EUREKA TIMES-STANDARD, Donald B. Thackrey (UPI)
- 12 - LAS CRUCES (NM) SUN NEWS, Donald B. Thackrey (UPI)
- 13 - SF EXAMINER, Almena Lomax (Cityside)
- 13 - LA, KASHU MAINICHI, Hiro E. Hishiki
- 13 - SF CHRONICLE, Pat Steger (Society)
- 13 - OAKLAND POST, SAN FRANCISCO POST, BERKELEY POST,
RICHMOND POST (columnist Berry Weekes)
- 14 - THE DAVIS ENTERPRISE, Del McColm
- 14 - SF CHRONICLE, Pat Steger (Society)
- 15 - PETALUMA ARGUS-COURIER, Les Whitwell
- 15 - SF CHRONICLE, Pat Steger (Society)
- 16 - THE HANFORD SENTINEL, Ruth Gomez
- 16 - ROSEBURG (OR) NEWS-REVIEW, Donald B. Thackrey (UPI)
- 17 - LA HERALD EXAMINER, Camilla Snyder
- 17 - BOISE IDAHO STATESMAN, Julie T. Monroe
- 17 - PORTLAND (OR) OREGONIAN, Beth Fagan
- 18 - LA TIMES, John Pastier
- 18 - OAKLAND TRIBUNE, Louise Wright (society)
- 18 - SF EXAMINER, Albert Morch (society)
- 19 - SF CHRONICLE, Herb Caen (columnist)
- 20 - SAN DIEGO EVENING TRIBUNE, Hazel Tow
- 21 - COOS BAY (OR) WORLD, Donald B. Thackrey (UPI)
- 21 - SF EXAMINER, Dwight Newton (tv critic)
- 23 - HAYWARD ARTWEEK, Carol Hagen (Berkeley critic)
- 25 - DAVIS ENTERPRISE, Archie Moore
- 26 - SF CHRONICLE, Herb Caen (columnist)
- 26 - PORTLAND (OR) OREGONIAN, Francis Murphy
- 27 - LA TIMES, Daryl Lembke (Cityside)
- 27 - SACRAMENTO BEE, Herb Michelson (Cityside)
- 27 - OAKLAND TRIBUNE, Robin Orr (society)
- 29 - SF CHRONICLE, Kevin Wallace (Cityside)
- Sept 1 - PHILADELPHIA INQUIRER (PA), Rick DuBrow
- 1 - SF EXAMINER, Alexander Fried
- 3 - SF EAST-WEST, Bradford Woo
- 3 - SAN DIEGO EVENING TRIBUNE, Kay Jarvis
- 3 - OAK CLIFF TRIBUNE (TX), Dan Weiser
- 4 - KANSAS CITY TIMES (KS), Cynthia Warrick Kemper (Cityside)
- 5 - SF EXAMINER, Albert Morch (society)
- 8 - HAYWARD ARTWEEK, Mary Stofflet Santiago (SF critic)
- 8 - OAKLAND TRIBUNE, Charles Shere

The above is a random sampling of the nearly 1,000 clippings received from publications throughout the 13 Western states and locales even farther away. Some international clippings are expected at a later date.

APPENDIX VIII

SLIDE LOANS

A Tomales High School, Tomales, CA
 A Granada High School, Livermore, CA
 A Skyline High School, Oakland, CA
 A Acalanes High School, Lafayette, CA
 A Asian American Studies, Berkeley, CA
 A Sir Francis Drake High School, San Anselmo, CA
 A Social Studies Dept., Oakland High School, Oakland, CA
 A Livermore High School, Livermore, CA
 A El Cerrito High School, El Cerrito, CA
 A Terra Linda High School, San Raphael, CA
 F NARE, Life Service Co., Palo Alto, Mountain View, CA
 F U.S. China Peoples Friendship Assoc., Tobias Green
 A Linda Wing, Asian American Studies, Berkeley, CA
 E Community Educational Services, San Francisco
 A Awalt High School, Mountain View, CA
 A David Casswell, Kennedy High School, Richmond, CA
 A Memorial High School, Newark, CA
 A Lowell High School, San Francisco, CA
 A *Art Dept. Office, San Francisco Public Schools
 A St. Pauls High School, San Francisco, CA
 A Tamalpais High School, Mill Valley
 A Piedmont Senior High School, Piedmont, CA
 A Albany High School, Albany, CA
 A Hayward High School, Hayward, CA
 A Aragon High School, San Mateo, CA
 A Castlemont High School, Social Science Dept., Oakland, CA
 A McClymons High School, Oakland, CA
 A Irvington High School, Fremont, CA
 A Emery High School, Emeryville, CA
 A Barbara Ulmer, Saratoga High School, Saratoga, CA
 A Glen Oaks School, Barcelona & Santa Margarita, Millbrae, CA
 B Merritt College, Oakland, CA
 G North Beach Community Arts, San Francisco
 B Diablo Valley College, Pleasant Hill, CA
 H Bill Wu, for Leo Daley
 C Project Nova, Judd Whyte, Prof. Bldg., Eureka, CA
 E Peninsula Jewish Community Center, Belmont, CA (north-south-mid Peninsula)
 G E.B. Crocker Art Gallery, Sacramento, CA
 H "Perspective" (an organization for women), meeting in Marin County
 (See under educational art reach services.)

* Through the Art Department (Verla Leonard), the slides were circulated through the San Francisco Public School System.

SLIDE-TAPE LOANS

- A - Schools
 - B - Universities
 - C - Special Education
 - D - Sr. Citizens
 - E - Community Services
 - F - Business Organizations
 - International relations group
 - G - Museum & Art Assoc.
 - H - Other
- F IBM, San Francisco
 - B Merritt College, 12500 Campus Dr., Oakland, CA
 - E On Lok Sr. Health Services, 831 Broadway, S.F.
 - F Alice Copple, FRENCH BANK OF CALIF., S.F.
 - E Bill Wu for different groups - Perspective;
Leo Daley - Architect
U.S. China People's Friendship Assoc.
 - A Mary Lim, 41820 Chadborn Dr., Fremont, CA (3 showings)
 - G Oakland Museum, Oakland, CA
 - A Clifford Elementary School, San Carlos, CA
 - A *Art Dept. Office, San Francisco Public Schools
 - B Golden Gate Univeristy, S.F.
 - F So. Bay Chinese Group
 - F Peninsula Assoc., Chinese-Americans, San Mateo, CA
 - F U.S. China Friendship Association
 - A Barbara Ulmer, Saratoga, CA (3 showings and cable T.V.)
 - B Merritt College, Oakland, CA
 - B Laney College, Oakland (2 showings)
 - F North Beach Community Theater, S.F. (30 showings)
 - A Asian-American Summer School, Berkeley, CA
 - C Luther Burbank Adult Education School, Sacramento, CA
 - F U.S. - China People Friendship Assoc., San Diego, CA
 - F U.S. - China Friendship Assoc., Palo Alto, Burlingame, San Mateo,
Recreation Center
 - E Lighthouse for the Blind, Tiburon, CA
 - B American Association University Women, Menlo Park, CA
 - A Lincoln High School, San Francisco
 - A Fern Middleton, Oakland, CA
 - E Community Education Services, S.F.
 - F World Affairs Council, S.F.
 - A Diamond Heights Elementary School, S.F.
 - B Diablo Valley College, Contra Costa County
 - A Reeland Woods School in Tiburon
 - D Residents Association of Public Housing, S.F.
 - E Peninsula Jewish Community Center, Belmont, CA
 - A South San Francisco Sr. High School
 - A Visitation Valley Jr. High, S.F.
 - G Clark County Library, Las Vegas, Nev.
 - A Oakland Technical High School, Oakland
 - C Adult Vocational Program, S.F.
 - B Modesto Jr. College
 - A Buena Vista Elementary School, S.F.
 - F U.S. - China Friendship Assoc., Stockton, CA
 - E Little House, Menlo Park, CA
 - C Project Nova, Eureka, CA

* Through the Art Department (Verla Leonard), the slides were circulated through the San Francisco Public School System.

SLIDE-TAPE LOANS

E Phoenix House, Napa County Mental Health, Napa, CA
D Center for Learning & Retirement, U.C. Extension, S.F.
E Youth at the Crossroads, S.F.
B College of Marin, Kentfield, CA
H Mrs. Shean, 1445 Montgomery St., San Francisco
H Scott Holt, Walnut Creek, CA
F Adventure Travel Service, Palo Alto, CA
E Atascadero State Hospital, Spirit of the Far East Club, Atascadero, CA
B Althea Ball, 74 New Montgomery, S.F.
B Merced College, Merced, CA
A Francis Scott Key School, S.F.
A Lynbrook High School, San Jose, CA
F Stanford China Study Group, Stanford, CA
A Spring Valley School, Chinatown, S.F., CA
G Chinatown Branch Public Library, S.F. (2 showings)
A Elaine Stern, E. Palo Alto, CA
B City College, S.F.
A Redwood High School, Larkspur, CA
A Kunha Intermediate School, Half Moon Bay, CA
A Awalt High School, Mountain View, CA
A Commodore Stockton School, S.F.
E Clausen House, (residence home for retarded adults), Oakland, CA
D Rossmoor Leisure World, Walnut Creek, CA
F International Institute of San Francisco, S.F.
D Palo Alto Buddhist Church Sr. Citizens, Palo Alto, CA
E Instructor Magazine, Dansville, N.Y.
D Oakmont Art Assoc.
B Stanford Women's Club of S.F. Board
B San Francisco State University

APPENDIX X

SUMMARY OF FILM SHOWINGS

<u>Date</u>	<u>Organization</u>	<u># of showings</u>	<u>Total # audience</u>
6/25	Calif. College Arts & Crafts	1	approx. 150
6/27	Oakland Museum	3	approx. 450
7/2	San Diego Museum of Man	3	approx. 300
7/9	Los Angeles County Museum of Art	2	over 500
7/9	University Art Museum, Berkeley	1	250
7/10	Monterey Institute of Foreign Studies	1	approx. 150
7/11	Bank of America - main branch, S.F.	3	300
7/15	Seattle Art Museum	1	120
7/15	E.B. Crocker Gallery, Sacramento	2	580
7/16	BAYCEP, Stanford Univ.	1	400
7/16	Bank of America - main branch, S.F.	2	240
7/20	U.C. Extension (evening, Trustees Auditorium)	1	300
7/23	San Diego Museum of Man	3	approx. 300
7/23	World Affairs Council, S.F.	1	130
7/26	Clarke County Library, Nevada	1	over 200
7/30	Bechtel Corporation, S.F.	2	75
7/31	Committee for Art at Stanford	2	700
8/4	University Art Museum (Berkeley Council (evening, Trustees Aud.))	2	approx. 600
8/5	Long Beach Museum of Art	1	170
8/6	U.S. - China People's Friendship Association (Stockton, CA)	1	125
8/6	World Affairs Council, S.F.	1	125
8/11	Calif. Academy of Sciences (Sponsor: Jr. League, S.F.)	5	1500
8/17	Museum of Fine Arts, Houston, Texas	1	350
8/21	Merced Junior College, Merced, CA	1	?
8/22	Park Study Club, Woodland, CA	1	75
8/23	South Bay Chinese Club; Showings at: Ohlone College	1	119
	Fremont Public Library	1	100
8/24	Museum of Fine Arts, Houston, Texas	1	350
8/28	San Francisco Public Library - Civic Center	1	76
	TOTAL	49	8,205

APPENDIX XI

ACTIVITIES RELATED TO THE EXHIBITION

- May 17 - July 12 The Chinese Culture Foundation of San Francisco and The Society for Asian Art: sponsor a series of four lectures and a musical performance dealing with the Exhibition.
- June 8 - 14 and
15 - 21 "Perspective" at San Domenico College: along with its general program. "Perspective" included a lecture on the Exhibition.
- June 28 - Aug 28 The Chinese Culture Foundation of San Francisco:
An Exhibit of Replicas of Artifacts in the Exhibition.
- July 8 - 10 University Art Museum, Berkeley: A series of lectures and films in connection with the Exhibition.
- July 12 & 20 University of California Extension, Berkeley:
A special program of lectures in conjunction with the Exhibit.
- July 30 Committee for Art at Stanford, Stanford University:
Lectures on China relating to the Exhibition.
- June 26 University of California Extension, Santa Cruz, with the University of Santa Cruz and Bay Area China Education Project: Held two lectures related to the Exhibition.

APPENDIX XII a.

SLIDE SETS

Set 1 - Overview of the Exhibition, 12 slides	800
Set 2 - Jades, Textiles, Gold and Silver, 12 slides	800
Set 3 - Ceramics and Sculpture, 12 slides	800
Set 4 - Bronzes, 12 slides	800
Set 5 - Overview of the Exhibition, 40 slides	150
Set 6 - Ceramics and Sculpture, 40 slides	200
Set 7 - Bronzes, Gold and Silver, 40 slides	200
Set 8 - Jades and Textiles, 20 slides	125

APPENDIX XII b.

BOOK SHOP SALES

Postal cards: Sets 46,900; individual cards 170,000
Note cards with envelopes: 16,500
Posters: Exhibition 6,800; Kansu Horse (large) 14,100; (small) 4,350;
Sentinel 3,500; Jade suit 750
Books: New Archaeological Finds 14,900; Historical Relics 2,850;
Cultural Relics 440, Other 350
Jewelry: Chinese pieces 8,750; Alva pieces 1,550
Sculpture: Chinese pieces 27; Alva pieces 20

August 28, 1975

RESULTS OF QUESTIONNAIRES HANDED OUT DURING THE EXHIBITION.

1. How did you hear about the exhibition?

52.4% - from friends	15.2% - Posters
50.6% - Newspaper	13. % - Radio
22.9% - TV	14.3% - Other

2. How many persons are accompanying you to the exhibition?

- unaccompanied	10.5%
- in a party of two	37.1%
- in a party of three	24.1%
- in a party of four	16.9%
- in groups of five or more	11.3%

3. 94.2% responded that they were visiting the exhibition for the first time.

4. 74.8% used a private car to reach the exhibition with 20.2% using busses and 2.4% taking taxis.

5. Your place of residence?

- San Francisco	19.2%
- Greater Bay Area	44.9%
- Other areas of California	18.2%
- Out of state	15.7%
- Other	2.0%

THE FOLLOWING QUESTIONS WERE ADDRESSED TO NON-RESIDENTS OF SAN FRANCISCO.

6. Reason for visiting San Francisco

61.5% - to see the exhibition
30. % - pleasure
8.5% - business

7. Transportation to the City was by:

77.9% - car
15.5% - plane
4.7% - bus
1.9% - train (BART)

8. 29.7% stated that they were staying overnight in the City. Of this group approximately half (48.6%) were staying at a hotel or motel.

Their duration of stay was as follows:

2 days	31.9%	5 days	9.7%
3 days	22.2%	6 days	4.2%
4 days	8.3%	1 week or more	23.6%

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RESULTS OF QUESTIONNAIRES HANDED OUT DURING THE EXHIBITION.

SUPPLEMENTARY INFORMATION:

4.5% of the people were visiting from outside of the greater Bay Area and gave the exhibition as their sole reason for spending one or more nights in San Francisco. Of these 59% were staying at hotels and 41% with friends.

An additional 1.7% gave as their reason for visiting San Francisco, both the exhibition and pleasure.

Of those people surveyed, we had visitors from the following states:

Alabama	New York
Colorado	North Carolina
District of Columbia	Ohio
Florida	Oklahoma
Hawaii	Oregon
Maryland	Pennsylvania
Massachusetts	Rhode Island
Minnesota	Texas
Montana	Utah
Nebraska	Virginia
Nevada	Washington
New Jersey	
New Mexico	

And Countries:

Australia
Canada
England
France
Germany
Mexico
Pakistan
Switzerland

APPENDIX XIV

Results of Questionnaires Evaluating the Presentation of
The Exhibition of Archaeological Finds of the People's Republic
of China by the Asian Art Museum of San Francisco

Questionnaires were distributed twice a day on weekdays and often two times a week at night to the general public to evaluate the educational and aesthetic qualities of the exhibit design, recorded tours, wall labels, etc.. Selection was designed to be random as to age, socio-economic background, ethnic groupings, sex, etc.. Interviewer bias was minimized by having six different people do the pollings. It is therefore interesting that while the ages covered the entire spectrum from 13 to 85 years old, and were well distributed in each age bracket, the educational level of those polled was incredibly high:

I. AGE:

20 and under - 7%
30 and under - 24%
40 and under - 18%
50 and under - 16%
60 and under - 13%
70 and under - 11%
71 and over - 6%
Not answered - 5%

II. EDUCATION:

Less than High School - .003%
High School - 13%
College or University - 41%
Graduate School - 40%
Not answered - 5.7%

So few people identified their professions that we could not arrive at a statistically valid percentage. Of those answering, however, the professions covered the fields of student, nurse, doctor, university professor, teacher, priest, landscape architect, actress, artist, musician, beautician, businessman, administrator and engineer -- to name but a few.

III. FREQUENCY OF VISITS TO THE MUSEUM:

The questions "When was your last visit to this museum and how often do you come" produced some interesting results. Although 23% were visiting the museum for the first time, 28% had been to the museum sometime in the last 6 months, and 15% in the last year:

First visit - 23%
Visited within 6 months - 28%
Visited within 1 year - 15%
Visited within 2 years - 10%
Longer than 2 years - 16%
Not answered - 8%

IV. FAVORITE TYPE OF DISPLAY

Because this exhibit dealt with the arts of China and archaeological material, we were curious to see a sampling of what the visitors' favorite display was (as well as their personal bias). 10% of the people stated that they came to the museum to see special exhibitions or installations devoted to a certain theme. In addition, 7% wrote that what they liked best about the exhibitions were the free-standing cases.

Our museum is institutionally separate from the de Young and the Legion of Honor, yet many answered in such a way as to show that they were still confused about our identity. With this in mind, it is all the more surprising that 9% stated that their favorite display was Asian art; 3% in addition naming Chinese jades as their favorite. Another 7% noted categories in which the Asian Art Museum is strong: bronze, porcelain, pottery and sculpture, while 10% indicated that ancient art was their preferred type.

29.7% - Not answered
12% - Everything
11% - Painting
10% - Antique/Classical
9% - Asian Art
7% - Free-standing cases
5% - Special exhibitions
5% - Special themes
4% - Bronze, porcelain, pottery
3% - Sculpture
3% - Jade
1% - Photographs
.003% - Jewelry

V. OVERALL REACTION TO EXHIBITION DESIGN - LIKE OR DISLIKE

The overwhelming majority of the people liked the installation design:

1. Overall Opinion:

Like - 88%
Dislike - 2%
Not answered - 10%

29% of the people polled took the time to write in superlatives about the exhibition -- "very competent, very good, great, fabulous, magnificent, perfect." In addition to this, remarks like this were added elsewhere. In fact, well over 85% wrote in superlatives.

As to written comments in particular about the height of the cases and the lighting or visibility, 11% of the people polled commented:

2. LIKE AND DISLIKE HEIGHT OF CASES

Liked - 64%

Disliked - 36% (over 80% cited the crowds as their reason)

Of the written comments in this section, those who liked the cases stated: the cases allowed comfortable viewing of the objects and permitted easy viewing of the tops and insides of objects.

Those who did not feel the cases were well-proportioned and permitted easy, comfortable viewing complained:

1. The cases were too high for children (though several said the cases were fine for people in wheelchairs).
2. The cases should have been higher to facilitate viewing by those several rows back, as only those in front of the cases could see clearly. This was the most frequent suggestion for improving case design for crowds.

A similar breakdown, with 16% of the people polled answering, appeared about the lighting and visibility of objects in the installation.

3. LIKE AND DISLIKE LIGHTING AND VISIBILITY OF OBJECTS:

Like - 68%

Dislike - 32%

Of the few people who wrote in specific answers about lighting, 45% liked the lighting because:

1. It was not too bright. It was well lit, yet soft and indirect to avoid glare (there were many compliments about the lack of glare).
2. Forms were not obliterated by too much light; the lighting brought out details.

The people who disliked the lighting stated:

1. It was too dark.
2. It was too low, a bit harsh, shadows noticeable from overhead.
3. Too many reflections on some cases.
4. An architect added that beautiful, but changing spotlights or dimming was needed on individual pieces so that different details and highlights (e.g. on the galloping horse) could be picked up.

Most people felt there was poor visibility simply because of the crowds. The following summarizes the comments of people who interpreted visibility in terms of installation design.

a. Labels

1. The statement was repeatedly made that the labels should have been hung higher to facilitate easy viewing in crowded circumstances.
2. Although many asked for larger print in the labels, one person with trifocals said the print size was fine.

b. Cases

1. In size and scale, they were well-proportioned with respect to the objects; they were well located, were placed and constructed with a sense of good geometry and an eye to the best possible exposure of the objects; the layout was generally spacious and uncrowded.
2. Some said the objects were well spaced in the cases; others felt there was not enough room around major items; the show looked smaller than London's because so many objects were grouped together.
3. The free-standing cases (or almost so, as in the bronze chariot procession case) were singled out as being the best because they enabled all sides of an object to be viewed as closely as possible even when crowds were compressed on one side. One person mentioned that displays in which the object seems to float added great interest.
4. Mirrors behind more displays were requested so that ALL views (top, bottom, sides and insides) could be seen. The interest in seeing all sides of an object extended even to requests to see the undersides of pieces.
5. Identification labels should be on all 4 sides of free-standing cases.
6. A number of people commented here also about the height of the cases. It was noted that if the cases had been higher, people in the third row behind could have seen better and the crowds would have moved faster. Also, due to crowds, the objects should have been placed higher and the inside labels should have been hung UP. There was even one comment that the objects should not be grouped to face one direction.

4. FLOOR DESIGN

The following suggestions were made about the floor design:

1. The rooms were too small for crowd size, too close quarters.
2. Crowding at the cases of Lan-tien and Peking Man was due to a narrow entrance way: these cases should have been moved farther down, or else crowd control should have been handled differently.
3. Poor ventilation and lack of windows were noted.
4. A meandering floor plan made it difficult for large crowds to progress through the Exhibition.
5. Seats, benches, or rest areas in exhibit area were needed.

5. COLORS AND FABRICS SELECTED

Of those commenting about the colors used and the fabrics selected, an even smaller percentage answered -- so small as to make it statistically invalid. The following, however, summarizes the range of their comments.

a. Fabrics

Those who liked the fabrics stated:

1. The materials subtly contrasted, but never detracted from the objects; were regal and soft and drew the eye to the work; were easy to look at, and had no glare.
2. Many commented on their good quality, and liked them because they looked precious and their color combinations set off rare objects well.

Some disliked the fabric selection and stated:

1. The fabrics were too dull, not rich enough in texture.
2. They were too unobtrusive, and therefore did not provide a rich enough contrast to the objects.

b. Colors

The colors were like because:

1. They were soft, unobtrusive, fresh, neutral, subtle, able to convey an Oriental feeling.
2. They were well coordinated, and quietly complimented the objects.

However, there were uncomplimentary opinions about the colors:

1. The majority of these opinions were that the colors were too dull, too neutral, too bland, and too monotonous.
2. Specific colors were disliked:
The beige was monotonous
The purple "plastic" was too garish for the leopards.
The red took away from the horse.
The blue provided no contrast for the blue-and-white vase near the exit.

* * *

But on the whole, as stated above, most people had nothing but superlatives about the show. One comment summarizes beautifully why people liked the exhibition: "I was unaware of anything but the objects, so the presentation must have been superior."

Another person expressed a desire to see similar colors and lighting used when the Brundage Collection is reinstalled.

VI. LIKE OR DISLIKE TO BE TOLD WHAT TO LOOK FOR IN INFORMATIONAL LABELS:

Keeping in mind the high educational level of those polled, it is interesting that 88% of the people indicated they came to the museum to be educated; they liked to be told what to look for in a label, not just be left on their own to discover for themselves. Informative labels added interest and sparked the imagination. What they were interested in was not just aesthetics (Also see #IX). They wanted to know how an object was used and how it fitted into a specific historical, cultural and socio-economic context.

They were overwhelmingly interested in technical points -- how an object was made, who made it, and the status and role of craftsmen at various periods. They were curious what aspects identify an art work with a certain style or period so that changes in thought or socio-political structure can be related to art. One person wanted Chinese characters translated.

Here are the figures:

Like to be told what to look for - 88%

Dislike - 7%

Not answered - 5%

VII. DID INDIVIDUAL LABELS CONTAIN ADEQUATE INFORMATION?

The question "Did the individual labels tell you anything about the use, purpose or meaning of an object" was invalid because even though an example was given to illustrate a label, most people confused the wall labels with the individual case labels. 52% said the labels did not tell them an adequate amount about the use, purpose or meaning of an object. 26% said they did (but obviously 26% of the people do not know what a kuang is, so they must have been talking about the wall labels). 22% gave no answer.

Of the 52% that did answer in the negative, the following comments were made:

1. Comparative time charts would be helpful, as in London (comparing China at various periods with the West).
2. More maps.
3. Would like use, purpose, etc. explained (i.e., translate what a kuang is, why a dragon motif is special, what pien-chung bell means). The labels are adequate only if one knows the information beforehand; and an antique dealer added "even knowing possibly more than the average person because I have studied Chinese art, I did have some definite questions which were created by the captions in the show."
4. Labels were too small.
5. Information on craftsmen and artists needed.
6. Labels should have enough information so that one does not have to buy a catalogue.
7. A frequent comment made was, "I listened to the tape more than I read the labels"; another was, "I did not really understand some of the labels until I had read both the catalogue text and listened to the recorded tour."

VIII. WAS THE INFORMATION IN THE RECORDED TOUR OR ON THE WALL LABELS TOO GENERAL OR TOO SCHOLARLY?

77% of the people felt the wall labels and the recorded tour were just right, striking a good balance, and being neither too general nor too scholarly.

The remaining 23% answered in the negative. The breakdown for the negative comments was:

Information too general - 85%

Information too scholarly - 14%

Not explained - 1%

Among the comments pro and con were:

1. A museum's function is to educate so "Don't underestimate your museum patrons" (which is significant, considering the high educational level of those polled).
2. The educational information was just right because it provided basic background information for the objects, explaining historical, social and cultural changes in relationship to the arts of each epoch, and making maps and photomurals available to show where the objects were found.
3. A more personal type of commentary might be desirable in the wall labels -- incorporating poetry and excerpts from drama and literature to reflect the life of the people at various periods.
4. The recorded tour makes up the perfect complement to the wall labels.
5. In no instance was "too much information" given as an answer.

IX. WOULD YOU PREFER MORE INFORMATION ON ARTISTIC QUALITIES OR MORE INFORMATION ON HISTORICAL, SOCIO-ECONOMIC RELATED SUBJECTS?

We were interested in discovering whether people preferred labels with subjective aesthetic information or with historical, socio-economic information. Some answered that they wanted both -- as much information as possible. One stated, "I think both areas would add considerable insight into the understanding of the pieces, especially the bronzes." However, due to the character of the labels and the recorded tour, which were both heavily laced with historical and socio-economic information (because of the nature of the exhibition and the interests of The People's Republic of China), the answers to this question are much more strongly on the side of historical, socio-economic information than might at first even appear.

39% stated that this was what they preferred, and 7% felt what was there was fine (and what was there was historical, socio-economic information). 12% did not feel any more information on artistic qualities was necessary.

Among the comments were:

"We are so ignorant of other cultures that ways to relate total concepts to the exhibits would be helpful; mundane articles were the most interesting; (would like to see) history integrated with art, relate it to Western civilization; how articles were used for ceremonies, etc.; cultural influences on neighboring civilizations... I go to museums to get this information in the first place." Some even complained that the booklets didn't explain the use of the objects enough.

The actual breakdown was:

- 39% - Prefer more historical, socio-economic information
- 31% - Prefer more information on artistic qualities
- 12% - No more information on artistic qualities wanted.
- 7% - No more historic-socio-economic information needed -- labels fine
- 11% - Not answered

X. DID THE RECORDED TOUR TELL YOU WHAT YOU WANTED TO KNOW?

- 95% - yes
- 5% - Not answered (even though they had marked that they had used the tape)

XI. SUGGESTIONS FOR A FUTURE TOUR:

- 35% - suggested even more detailed information, even if it meant a longer tour (and it was the longest recorded tour in a 4 years of Acoustiguide history!); others suggested two tapes be written, one more general, the other more scholarly and detailed. Again, people were interested in having extended information on life-styles, as well as historic, socio-economic facts.
- 32% - suggested it would be helpful in locating tape stops to have the stop number appear above or inside the case, so the cases are numbered to correspond with the tape stops.
- 22% - not answered
- 11% - suggested having big wall indications of tape stops; also numbers on map guide should be larger.

XII. BOOKSTORE PURCHASES RELATING TO THE EXHIBITION:

- 39% - nothing
- 31% - books (catalogues, etc.)
- 15% - postcards
- 6% - posters
- 5% - not answered
- 3% - slides
- 1% - artifacts (jewelry, replicas, etc.)

We asked what the visitors had purchased in the Bookshop to find out the extent and scope of their interests, buying habits, and needs (what we might produce that they would like to buy). Again, the high educational level is reflected in the large percentage of book-buyers (although the catalogues can be considered as souvenirs).

XIII. WHAT WOULD HAVE HELPED YOU UNDERSTAND THIS EXHIBITION MORE?

By asking this question we had hoped to ascertain preferences, even when economic conditions might have prevented purchases.

- 62% - wanted written information (i.e., books with illustrated text, or short explanatory pamphlets about the methods of excavation; maps with sites noted; comments by archaeologists, and a modern Chinese view of history. The majority of the respondents felt that the photomurals were not enough to explain archaeological procedures and achievements.

- 18% - wanted a lecture beforehand; FREE lectures on exhibitions; slides also shown.
- 7% - replicas
- 7% book of postcards with text; FREE illustrated text
- 3% - copy of wall labels beforehand
- 2% - tapes
- 1% - not answered

There were a number of comments about the need for free booklets, or cheaper books and reproductions. One person said, "It's criminal that a lack of money leads to a lesser understanding." Reasons that purchases were not made also included: objects were out of stock; cards of objects desired were not reproduced; objects were much too costly; printing was poor on reproductions; bookshop area was too crowded; and also, people didn't have time.

XIV. WHAT WOULD HELP YOU UNDERSTAND THE REGULAR ASIAN ART COLLECTION MORE?

There were not enough responses for a valid statistical count. The following is a sampling of those who did respond:

A catalogue of the Jade Room (there is one in stock now); tours; lectures; reproductions; advice on "how" to view the collection (which was a frequent comment made on this questionnaire); booklets; cards and books (again).

XV. WHAT DID YOU ENJOY MOST ABOUT THE MUSEUM?

- 39% - contents, method of display, didactic information
- 36% - special exhibitions, archaeological, classical and other fine arts
- 13% - that it is free
- 5% - longer hours
- 3% - Jade exhibit
- 2% - Chinese music
- 2% - figurines (T'ang figurines mentioned over and over again)

XVI. WHAT DID YOU ENJOY LEAST ABOUT THE MUSEUM?

- 51% - crowds (although 97% commented on this somewhere else in their questionnaire)
- 16% - no benches
- 13% - uninformed guards
- 13% - too much pottery
- 6% - bad routing
- 1% - didactic information

There was also one comment on the almost complete lack of religious art.

XVII. SUGGESTIONS FOR IMPROVED SERVICES*

- 64% - wrote in request for more free-standing cases
- 58% - of the 325 people questioned did not answer
- 20% - wanted more detailed descriptive booklets
- 17% - places to sit
- 16% - personally conducted tour
- 12% - couldn't think of any suggestions
- 10% - numbered cases corresponding to recorded tours
- 6% - restrooms
- 4% - comparisons between East and West
- 3% - coffee shop
- 2% - better ventilation

One added that for better crowd control, catalogues should not be sold until after visitors have seen the exhibition as people block the front of the cases while reading their books.

*percentage figures based on 138 as the whole, or 100%

XVIII. WHAT WAS YOUR FAVORITE OBJECT(S)?*

Despite the publicity given to the Jade suit, the Galloping Horse, and even the Leopards, there was a broad range of answers to the question "What is your favorite object in the exhibition?"

- 52% - flying horse and bronze groups
- 39% - of the 325 people questioned did not answer
- 30% - jade suit
- 16% - ceramic sculpture (Chin squatting woman, Yuan actors & musicians)
- 11% - leopards
- 10% - ceramics
- 10% - porcelains
- 6% - Ch'ing-pai Kuan-Yin
- 4% - bronze knocker
- 4% - gold and silver, gold bowls
- 4% - bells
- 3% - paintings
- 3% - wooden carvings (i.e., unicorn and monkey)
- 1% - textiles
- 1% - censer
- .8% - ram lamp

The vast majority of questionnaires ended with complimentary phrases thanking the Museum for a "rare experience". Approximately 62% complimented the Museum specifically for the way in which the crowds were handled outside. One statement sums up the enthusiastic comments that reappeared again and again: "A great big 'thank you' to all the people behind the scenes that worked so very hard to get this splendid exhibit to San Francisco so that people could have the privilege of viewing it, free to all. Beautiful and unforgettable."

*percentage figures based on 198 as the whole, or 100%